



OHIO STATE  
UNIVERSITY  
LIBRARIES

DANA'S PRACTICAL SERIES.

# DANA'S PRACTICAL HARMONY

---

BY

WILLIAM H. DANA,

*(President of Dana's Musical Institute, Warren, Ohio.)*

AUTHOR OF

DANA'S PRACTICAL THOROUGH-BASE, PRACTICAL COUNTERPOINT,  
AMATEUR'S GUIDE IN ORCHESTRATION, AMATEUR'S GUIDE IN  
ARRANGING FOR MILITARY BANDS, NATIONAL SCHOOL  
FOR CORNET, MODERN MILITARY BAND INSTRU-  
MENTATION, ADVICE TO THE THOUGHTFUL  
SEEKING A MUSICAL EDUCATION, ETC.

## PART I.

PUBLISHED BY

DANA'S MUSICAL INSTITUTE,

WARREN, O.



## PREFACE.

---

To the musical theorist, the question might arise regarding the needs of another text-book on harmony, but an examination of most works on the subject finds them deficient in points that would make them more acceptable as text-books for the class-room.

In some, theories are presented, but it has been left for the teacher to prepare exercises to test the student's understanding.

In others, a lack of classification has brought the pupil in contact with a rule having so many exceptions, that the necessity for it is questioned.

Others lack exercises in constant repetition, presenting the cold fact without accompanying exercises to impress it upon the mind.

This work is presented to the public, hoping that its contents have overcome the criticisms referred to. No originality is claimed, as the contents of the work are drawn largely from the writings of Sir G. A. McFarren, coupled with notes and criticisms taken in the class-room while a pupil at the Royal Academy of Music, London, Eng.

The pupil should provide himself with a ruled slate on which to write the lesson, and a blank music-book in which to copy it after the corrections are made.

Do not be satisfied with a knowledge of this work alone, but make yourself familiar with many works and theories. Strive to be rich in knowledge. A man gets more than the value of whatever he gives in exchange for learning.

Experience in examinations and conversations on the subject of harmony have developed the fact that at least two-thirds of those who profess to have studied it seem to talk intelligently, but when pencil and paper are placed in their hands to illustrate what they seem to know, they are entirely at a loss how to proceed.

It is urged upon any into whose hands this work may fall, that they will not only be "readers of the word," but that each subject and exercise will receive the attention necessary to become perfectly familiar with it, and by this means a *practical* knowledge of the theory obtained.

As a matter of recapitulation, the student is advised on having finished the volume to turn back to the beginning and play each exercise from the figured bass, naming the root of each chord and adding the parts, giving proper progression to them and following out every principle under consideration. Nothing so adds to the treasures of the mind and increases its power as *thinking*. Learn to think for yourself.

WILLIAM H. DANA.

July 8th, 1884





TO MY MOTHER

MARTHA POTTER DANA,

WHOSE LOVING CARE AND EXAMPLE AT HOME, IN STUDY,  
AND ABROAD, LED ME TO LOVE HOME, GOOD BOOKS AND  
TRAVEL, THIS WORK IS DEDICATED BY HER LOVING AND  
AFFECTIONATE SON—

WILLIAM H. DANA.







# DANA'S PRACTICAL HARMONY.

## CHAPTER I.

### INTERVALS.

1. An interval is the distance from one tone to another, and is reckoned upward on the staff, unless the contrary is expressed.
2. An interval receives its name from the number of degrees of the staff it covers.
3. A degree is a line or space of the staff.
4. An interval may be modified by the addition of a sharp, flat, or natural.



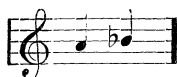
As the notes do not alter their position upon the staff, but the tones are changed in pitch by the added characters, it is to be seen that a variety of characteristics may be given to an interval through such alteration.

Intervals so changed are distinguished by the terms

Major and Perfect	}	Minor, Diminished, and Augmented.
-------------------------	---	-----------------------------------

5. The smallest practical interval on which harmony is based, is the minor second; on the piano or organ it would be the interval from any key to the next one above or below it.

6. An interval is diatonic when the tones between which it lies are represented on different degrees of the staff.



7. An interval is chromatic when the tones between which it lies are represented on the same degree of the staff, but modified by a sharp, flat, or natural.



8. A tone includes two semi-tones.

*Note.*—Some authors use the terms half-step and step, instead of semi-tone and tone.

9. A *minor* second is the smallest scale interval represented by two consecutive degrees of the staff.



10. Write minor seconds above the tones in the following illustration.



11. A *major* second is the next larger scale interval represented by two consecutive degrees of the staff.



Write the major seconds above the tones in the illustration, Section 10.

12. A *minor* third is the smallest scale interval represented by three consecutive degrees of the staff.



Write minor thirds above the tones in the illustration, Section 10.

13. A *major* third is the next larger scale interval represented by three consecutive degrees of the staff.



Write major thirds above the tones in the illustration, Section 10.

14. A *perfect* fourth is the next larger scale interval represented by four consecutive degrees of the staff.



Write perfect fourths above the tones in the illustration, Section 10.

15. An *augmented* fourth is the largest scale interval represented by four degrees of the staff.



Write augmented fourths above the tones in the illustration, Section 10.

16. A *diminished* fifth is the smallest scale interval represented by five consecutive degrees of the staff.



Write diminished fifths above the tones in the illustration, Section 10.

17. A *perfect* fifth is the next larger scale interval represented by five consecutive degrees of the staff.



Write perfect fifths above the tones in the illustration, Section 10.

18. A *minor sixth* is the smallest scale interval represented by six consecutive degrees of the staff.



Write minor sixths above the tones in the illustration, Section 10.

19. A *major sixth* is the next larger scale interval represented by six consecutive degrees of the staff.



Write major sixths above the tones in the illustration, Section 10.

20. A *minor seventh* is the smallest scale interval represented by seven consecutive degrees of the staff.



Write minor sevenths above the tones in the illustration, Section 10.

21. A *major seventh* is the next larger scale interval represented by seven consecutive degrees of the staff.



Write major sevenths above the tones in the illustration, Section 10.

22. A *perfect octave* is the next larger scale interval represented by eight consecutive degrees of the staff.



Write perfect octaves above the tones in the illustration, Section 10.

23. There are other intervals besides those already named. Any interval more than perfect or major is called *augmented*, and those less than perfect or minor are called *diminished*.

24. Intervals within the compass of an octave are called *simple intervals*, and are seconds, thirds, fourths, fifths, sixths, sevenths and the octave.

25. Intervals exceeding the octave are called compound intervals, and are the ninth, eleventh and thirteenth. See chapter on Discords.

26. For all practical purposes an interval is regarded as being simple, though it include one or more octaves beyond the real tones defined by these numbers. The following intervals would each stand as the same in name.



Major Third. Major Third. Major Third. Major Third.

27. Intervals are divided into two classes—Consonant and Dissonant.

The Consonant intervals are:

Thirds, major and minor.

Sixths, major and minor.

Fifths, perfect.

Octaves, perfect.

Fourths, perfect.

The Dissonant intervals are:	Fifths, diminished.
Seconds, major and minor.	Fifths, augmented.
Fourths, in suspension	Sevenths, major and minor.
Fourths, augmented.	

28. The intervals of the ninth, eleventh and thirteenth are entirely distinct in treatment from the second, fourth and sixth, which are the same intonations, and they are used in different combinations.

29. Intervals are inverted when the lowest tone becomes the highest, and the highest becomes the lowest.



The result of inversion is that

Major intervals inverted become minor intervals.

Minor intervals inverted become major intervals.

Perfect intervals inverted remain perfect intervals.

Augmented intervals inverted become diminished intervals.

Diminished intervals inverted become augmented intervals.

A second inverted becomes a seventh.

A third “ “ sixth.

A fourth “ “ fifth.

A fifth “ “ fourth.

A sixth “ “ third.

A seventh “ “ second.

An octave “ “ unison.

The number of any interval added to its inversion makes nine. By subtracting an interval from nine will give its inversion.

30. In referring to the fourth, fifth and octave, the student has noticed the absence of the expression “major,” and that the term “perfect” has been used.

These intervals are called perfect because they cannot be increased or lessened by sharps and flats without changing them from concords (Section 27) into discords, while the intervals of the third and sixth remain concordant under such change, and the second and seventh, which are discordant, remain discords, again, the fact that major intervals inverted become minor, etc. (Section 29), would be contradicted if the perfect intervals were termed major.

31. In the following exercises name the interval between the bass and the part written above it

No. 1.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics 'The Rose Tree' are written below the bottom staff, aligned with the notes.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The melody in the top staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and quarter notes. The bass line in the bottom staff begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and continues with a series of eighth and quarter notes. The system concludes with a double bar line.

No. 2.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note and a quarter note. The accompaniment consists of a series of quarter and eighth notes, with a final measure containing a half note and a quarter note.

[illegible]

**No. 3.**

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is a simple, folk-like tune with a repeating pattern of eighth and quarter notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp) and 3/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand.

## No. 4.



## No. 5.



## No. 6.



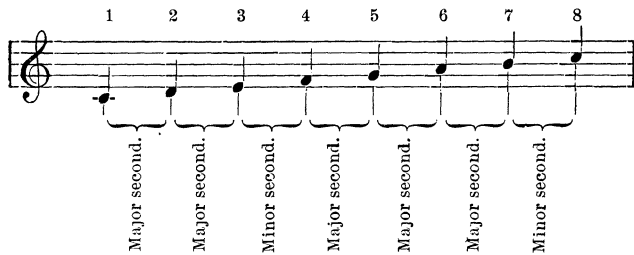
## CHAPTER II.

### *SCALES AND KEYS.*

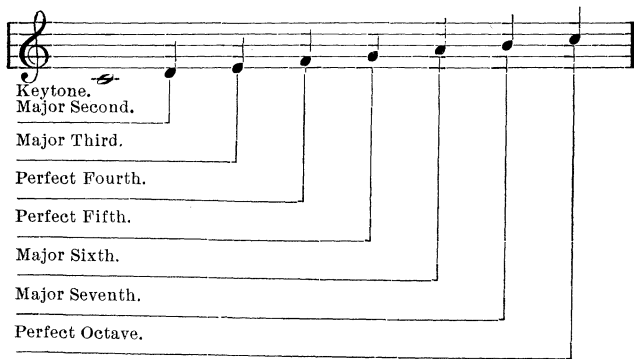
1. A scale is a succession of tones arranged as regards their intervals, according to an established rule.

2. There are major, minor and chromatic scales, and they receive their names from the order of tones and semi-tones.

3. A major diatonic scale consists of eight tones, arranged in the following order of seconds.



or the following intervals from a given tone called the keytone:



In the major scale the order of intervals is the same ascending and descending.

4. The student will observe that the diatonic scale consists of major and perfect intervals.

5. Write a major scale founded on each of the tones in the illustration, Chap. I, Section 10.

6. Melody is tones in succession. Harmony is tones in combination.

7. The following are the harmonic names of the intervals from the key-tone in both major and minor keys:



8. Name the letter in each of the following exercises: as, the Tonic in the key of C, is C; the Dominant in the key of G, is D; a key is supposed to be major unless the contrary is stated.

*Note.*—Attention is called to the expressions *super-dominant* and *sub-tonic* instead of “sub-mediante” and “leading note”.

The Tonic	in the key of G is	_____
“ Dominant	“ “	A flat is _____
“ Super-Tonic	“ “	E is _____
“ “ “	“ “	E flat is _____
“ Mediant	“ “	B is _____
“ Tonic	“ “	D flat is _____
“ Dominant	“ “	G is _____
“ Super-Dominant	“ “	B flat is _____
“ Dominant	“ “	G flat is _____
“ Sub-Dominant	“ “	D is _____
“ Mediant	“ “	C sharp is _____
“ Dominant	“ “	D sharp is _____
“ Super-Tonic	“ “	G is _____
“ Sub-Dominant	“ “	F is _____
“ Super-Dominant	“ “	G flat is _____
“ Sub-Tonic	“ “	C sharp is _____
“ Tonic	“ “	A flat is _____
“ Mediant	“ “	D is _____
“ Sub-Dominant	“ “	E is _____
“ Sub-Tonic	“ “	G sharp is _____
“ Super-Dominant	“ “	A flat is _____
“ Sub-Dominant	“ “	G is _____



The Super-Tonic	in the key of B flat is —
“ Sub-Tonic	“ “ E is —
“ Super-Dominant	“ “ D flat is —
“ Tonic	“ “ C sharp is —
“ Sub-Tonic	“ “ D is —
“ Tonic	“ “ E flat is —
“ Dominant	“ “ F sharp is —
“ Super-Dominant	“ “ C is —
“ Mediant	“ “ F sharp is —
“ Dominant	“ “ D flat is —
“ Tonic	“ “ A is —
“ Mediant	“ “ A sharp is —
“ Super-Tonic	“ “ C is —
“ Dominant	“ “ B is —
“ Super-Dominant	“ “ E flat is —
“ Sub-Tonic	“ “ D sharp is —
“ Super-Tonic	“ “ D flat is —
“ Sub-Dominant	“ “ C is —
“ Tonic	“ “ E is —
“ Mediant	“ “ F is —
“ Dominant	“ “ G sharp is —
“ Sub-Tonic	“ “ F is —
“ Super-Tonic	“ “ G is —
“ Mediant	“ “ C is —
“ Dominant	“ “ E is —
“ Super-Tonic	“ “ F sharp is
“ Mediant	“ “ G is —
“ Sub-Dominant	“ “ A flat is —
“ Dominant	“ “ A is —
“ Super-Dominant	“ “ F is —
“ Sub-Tonic	“ “ B is —
“ Super-Dominant	“ “ D is —
“ Dominant	“ “ E flat is —
“ Sub-Dominant	“ “ G sharp is —
“ Mediant	“ “ D flat is —
“ Super-Tonic	“ “ G sharp is —
“ Tonic	“ “ E is —
“ Super-Tonic	“ “ D is —
“ Mediant	“ “ G flat is —
“ Sub-Dominant	“ “ B is —

The Dominant	in the key of C sharp is	—
“ Super-Dominant	“ “ A is	—
“ Sub-Tonic	“ “ E flat is	—
“ Super-Dominant	“ “ C sharp is	—
“ Dominant	“ “ D is	—
“ Sub-Dominant	“ “ E flat is	—
“ Mediant	“ “ G sharp is	—
“ Super-Tonic	“ “ A is	—
“ Tonic	“ “ B flat is	—
“ Super-Tonic	“ “ D is	—
“ Mediant	“ “ E flat is	—
“ Sub-Dominant	“ “ F sharp is	—
“ Dominant	“ “ B flat is	—
“ Super-Dominant	“ “ G is	—
“ Sub-Tonic	“ “ A is	—
“ Super-Dominant	“ “ G sharp is	—
“ Dominant	“ “ F is	—
“ Sub-Dominant	“ “ D flat is	—
“ Mediant	“ “ A flat is	—
“ Super-Tonic	“ “ B is	—
“ Tonic	“ “ G flat is	—
“ Super-Tonic	“ “ F is	—
“ Mediant	“ “ E is	—

## CHAPTER III.

*CHORDS.*

1. A common chord is a bass note (1st letter or root) with its major or minor third, and perfect fifth.
2. Chords receive their modifying terms, major and minor, from the *third* of the chord; and augmented and diminished from the *fifth* of the chord.
3. A major common chord is one consisting of a root, major third, and perfect fifth.
4. A minor common chord is one consisting of a root, minor third, and perfect fifth.
5. A diminished chord is one consisting of a root, minor third, and diminished fifth. (See chap. on the Dominant 7th.)
6. An augmented chord is one consisting of a root, major third, and augmented fifth.

7. The letters in the chord of A major are ———

“	“	“	B flat major are ———
“	“	“	G sharp major are ———
“	“	“	C major are ———
“	“	“	A flat major are ———
“	“	“	B major are ———
“	“	“	C sharp major are ———
“	“	“	D major are ———
“	“	“	E flat major are ———
“	“	“	G major are ———
“	“	“	D flat major are ———
“	“	“	G flat major are ———
“	“	“	D sharp major are ———
“	“	“	E major are ———
“	“	“	F major are ———
“	“	“	F sharp major are ———

The letters in the chord of A minor are \_\_\_\_\_  
 “ “ “ C “ “ \_\_\_\_\_  
 “ “ “ B “ “ \_\_\_\_\_  
 “ “ “ D “ “ \_\_\_\_\_

The letters in the chord of E minor are ——

“	“	“	G	“	“	——
“	“	“	F	“	“	——
“	“	“	C sharp	minor	are	——
“	“	“	F	“	“	——
“	“	“	G	“	“	——
“	“	“	D	“	“	——
“	“	“	E	“	“	——
“	“	“	B	“	“	——
“	“	“	A	“	“	——
“	“	“	D flat	“	“	——
“	“	“	G	“	“	——
“	“	“	C	“	“	——
“	“	“	B	“	“	——
“	“	“	E	“	“	——
“	“	“	A	“	“	——
“	“	“	F	“	“	——

The letters in the diminished chord on A are ——

“	“	“	“	D	“	——
“	“	“	“	G	“	——
“	“	“	“	C	“	——
“	“	“	“	F	“	——
“	“	“	“	B	“	——
“	“	“	“	E	“	——
“	“	“	“	C sharp	are	——
“	“	“	“	D	“	——
“	“	“	“	A	“	——
“	“	“	“	G	“	——
“	“	“	“	C	“	——
“	“	“	“	F	“	——
“	“	“	“	B	“	——
“	“	“	“	E	“	——
“	“	“	“	A flat	“	——
“	“	“	“	D	“	——
“	“	“	“	G	“	——
“	“	“	“	C	“	——
“	“	“	“	B	“	——
“	“	“	“	E	“	——
“	“	augmented	“	C	are	——
“	“	“	“	F	“	——

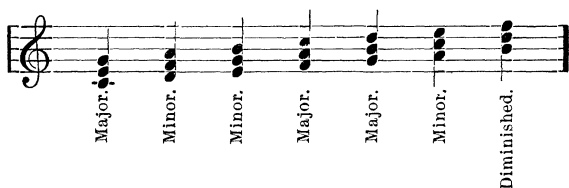
The letters in the augmented chord on B are —

“	“	“	“	E	“	—
“	“	“	“	A	“	—
“	“	“	“	D	“	—
“	“	“	“	G	“	—
“	“	“	“	A sharp	are	—
“	“	“	“	D	“	“ —
“	“	“	“	G	“	“ —
“	“	“	“	C	“	“ —
“	“	“	“	F	“	“ —
“	“	“	“	B	“	“ —
“	“	“	“	E	“	“ —
“	“	“	“	C flat	“	—
“	“	“	“	B	“	“ —
“	“	“	“	E	“	“ —
“	“	“	“	A	“	“ —
“	“	“	“	D	“	“ —
“	“	“	“	G	“	“ —

8. The following is the order of intervals in a major diatonic scale:



If each one of the tones in this scale is taken as the root of a chord, and to it are added tones taken from the scale standing at the intervals of a third and fifth, the following will be the result:



The above illustration has developed

Three major chords—the Tonic, Sub-Dominant and Dominant.

Three minor chords—the Super-Tonic, Mediant and Super-Dominant.

One diminished chord—the Sub-Tonic.

9. Chords built upon the intervals of the scale are named from them. A chord built upon the first tone of a scale (the Tonic) is called “The chord of the Tonic;” on the Dominant, “The chord of the Dominant.”

10. In reading the following exercises state whether the chord is major, minor, diminished or augmented, as: The chord of the Tonic in the key of G is the chord of G major.

The chord of the Sub-Dominant in the key of C is ——

“	“	Mediant	“	“	D “——
“	“	Sub-Dominant	“	“	F “——
“	“	Dominant	“	“	A “——
“	“	Super-Dominant	“	“	G “——
“	“	Sub-Tonic	“	“	A “——
“	“	Tonic	“	“	E “——
“	“	Sub-Tonic	“	“	D “——
“	“	Super-Dominant	“	“	B “——
“	“	Dominant	“	“	E “——
“	“	Sub-Dominant	“	“	B “——
“	“	Mediant	“	“	G “——
“	“	Super-Tonic	“	“	C “——
“	“	Tonic	“	“	B “——
“	“	Super-Tonic	“	“	D “——
“	“	Mediant	“	“	F “——
“	“	Sub-Dominant	“	“	A “——
“	“	Dominant	“	“	C “——
“	“	Mediant	“	“	E “——
“	“	Sub-Tonic	“	“	G “——
“	“	Tonic	“	“	D “——
“	“	Sub-Tonic	“	“	F “——
“	“	Super-Dominant	“	“	A “——
“	“	Dominant	“	“	D “——
“	“	Sub-Dominant	“	“	G “——
“	“	Mediant	“	“	E “——
“	“	Super-Tonic	“	“	A “——
“	“	Tonic	“	“	G “——
“	“	Super-Tonic	“	“	E “——
“	“	Mediant	“	“	B “——
“	“	Sub-Dominant	“	“	D “——
“	“	Dominant	“	“	G “——
“	“	Super-Dominant	“	“	D “——
“	“	Super-Tonic	“	“	F “——
“	“	Sub-Tonic	“	“	C “——
“	“	Sub-Dominant	“	“	E “——
“	“	Mediant	“	“	A “——

The chord of the Dominant	in the key of F is —
“ “ Sub-Tonic	“ “ E “ —
“ “ Super-Tonic	“ “ B “ —
“ “ Dominant	“ “ B “ —
“ “ Mediant	“ “ C “ —
“ “ Sub-Tonic	“ “ B “ —
“ “ Super-Tonic	“ “ G “ —
“ “ Super-Dominant	“ “ C “ —
“ “ Tonic	“ “ A “ —
“ “ Super-Dominant	“ “ F “ —

11. As a common chord is composed of three letters (1st, 3d, and 5th), under certain conditions any one of them may become the bass to the chord



First Third. Fifth. First. Third. Fifth.

12. When the first letter of a chord is in the bass, the chord is in the direct form, or *direct*.



First. First. First.

13. When the third letter of a chord is in the bass, the chord is in the *first inversion*.



Third. Third Third.

14. When the fifth letter of a chord is in the bass, the chord is in the *second inversion*.

Fifth. Fifth. Fifth.

15. A system of figuring is used to indicate the inversions of a chord. A chord is in the first inversion when the figure 6 stands under or over a bass note.

A chord is in the second inversion when the figures  $\frac{6}{4}$  stand under or over a bass note

The absence of figures,  $\frac{5}{8}$  or any combination of these figures, indicates the direct form of a chord.

Name the chords and inversions in the following exercise:

[illegible]



16. Position is that part of the study of chords that relates to the highest letter that appears in a chord.

There are three positions of a common chord, founded on the three letters that compose it.

17. A chord is in the first position when the first letter of the chord is the highest.



A Chord is in the second position when the third letter of the chord is the highest.



A Chord is in the third position when the fifth letter of the chord is the highest.



18. When a sharp, flat or natural stands alone, under or over a bass note, the third from the bass should be made sharp, flat or natural.



When a sharp, flat or natural stands beside a figure, under or over a bass note, it shows that the letter the distance of the interval denoted by the figure is sharp, flat or natural.

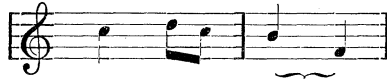


## CHAPTER IV.

### PROGRESSION OF PARTS.

A part in harmony is a succession of tones that may be performed by one voice, or by an instrument capable of sounding but one tone at a time,

- \* 1. A part should not proceed by an augmented interval.



A part may proceed by a diminished interval, but it must immediately return to some tone within the interval, and not proceed in the same direction.



not



After the leap of an interval larger than a 5th, it is recommended to return to some tone within the leap.



2. By motion is meant the changing of pitch of a voice or instrument—the movement of tones up and down the staff in a part, is said to be its motion. When two parts rise or descend together, they are said to proceed by *similar motion*.



When one part rises and the other descends, they are said to proceed by *contrary motion*.



When one part remains stationary, retaining or repeating the tone, and the other moves, they are said to proceed in *oblique motion*.



\* 3. NO TWO PARTS MAY PROCEED IN PERFECT FIFTHS WITH EACH OTHER.



Except fifths in the extreme parts by *contrary* or *similar* motion between the Tonic and Dominant, and between the Tonic and Sub-Dominant



\* NO TWO PARTS MAY PROCEED IN OCTAVES WITH EACH OTHER



Except octaves, in the extreme parts proceeding by contrary motion between Tonic and Dominant, and between Tonic and Sub-Dominant.



\* NO TWO PARTS MAY PROCEED IN UNISONS WITH EACH OTHER.



*Note.*—The student will observe that the bad progressions in fifths, octaves and unisons, *must be between the same parts*. A fifth between bass and alto followed by a fifth between tenor and soprano would not be incorrect.

4. Outer voices are those that sing the highest and lowest parts; as bass and soprano in a quartette for mixed voices. They are the highest and lowest parts whether the composition be a duet, trio or quartette.

5. Outer voices may not proceed by *similar motion* to a perfect fifth from another interval.



Except the 5th of the Dominant approached from the harmony of the Tonic, and the fifth of the Tonic approached from the harmony of the Sub-Dominant; provided in both cases the top part move a 2d.



And except the same chord in moving to its different positions.



6. Outer voices may not proceed by *similar motion* to an octave.



Except the octave of the keytone if approached from the harmony of the Dominant, and the octave of the Sub-Dominant if approached from the harmony of the keytone; provided in both cases the top part move a 2d, and such octave is the root of a chord.



7. Outer voices may not proceed by *similar motion* to a unison.



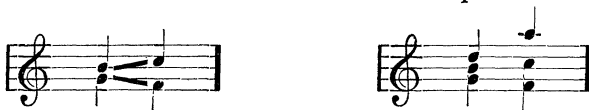
8. No part may proceed in fourths with the bass, except when the second fourth is a portion of a fundamental discord.



The progression of fourths between two upper parts against a *moving bass* is not objected to.



9. In harmony of two parts a 3d may not be followed by a 5th when both parts move a 2d. The bad effect ceases when a third part is added.



10. Seven of the Scale must rise. There is no restriction as to the interval by which it must rise, except in a full close (Chap. VI, Section 5), when seven must rise to eight.

#### EXCEPTIONS.

Except when the bass descends by degrees from the keytone to the 6th of the key when Seven of the Scale may bear the first inversion of a concord.



Except when all the parts proceed by degrees in a succession of first inversions.



Except in changing from one to another position or inversion of the same chord.



11. Seven of the Scale should not be doubled (appear twice in the same chord).

12. When a bass note is the major third of a chord, it may not be doubled, except the parts move in contrary motion, and the thirds are approached and left by the step of a 2d.



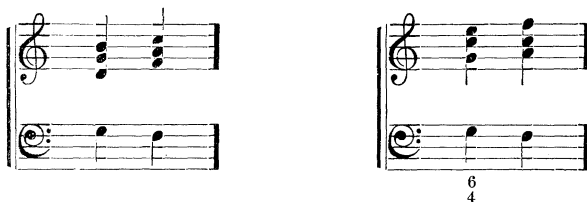
Illustrations are given where Seven of the Scale is doubled under the preceding exception to the doubling of a major third.



13. The chord of the Super-Tonic may not be followed by the chord of the Tonic, except when both chords are in the first inversion, and when the chord of the Tonic is in the second inversion.



14. The progressions, chord of the Dominant in the direct form, followed by the chord of the Sub-Dominant in the direct form, should be used sparingly; also the second inversion of the Tonic followed by the direct form of the Sub-Dominant.



15. No two tones next to each other in alphabetical order may proceed by oblique motion to an octave or unison.

## CHAPTER V.

1. In a previous chapter the idea was advanced that under certain conditions the direct form and inversions of the common chords in a major key could be used.

2. There are five common chords in the direct form in a major key that are practical: Tonic, Super-Tonic, Dominant, Sub-Dominant, and Super-Dominant.



3. The chord on the Sub-Tonic is a diminished chord, and therefore a discord.



4. The common chord on the Mediant is so unsatisfactory in its relation to the other chords of the scale, that it is classed among the discords. It is not a discord in its construction, but in its association, or rather relationship.

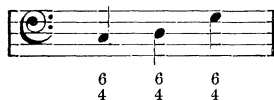
5. The chords on the Sub-Tonic and Mediant are only discordant when the 5th is between the bass and an upper part. These chords are no longer discordant when the interval of the 5th is changed from the bass and an upper part. Both of these chords can then be used in their *first inversion*.



6. Every tone in a major scale can appear as the *first inversion* of a concord.



7. There are but three tones in a major key on which a *second inversion* can be made: Tonic, Super-Tonic, and Dominant.



That is, the

Chord of the Tonic	can be used in the direct form, 1st and 2d inversions.		
“ “ Super-Tonic	“ “ “	direct form and 1st inversion.	
“ “ Mediant	“ “ “	1st inversion only.	
“ “ Sub-Dominant	“ “ “	direct form, 1st and 2d inversions.	
“ “ Dominant	“ “ “	direct form, 1st and 2d inversions.	
“ “ Super-Dominant	“ “ “	direct form and 1st inversion.	
“ “ Sub-Tonic	“ “ “	1st inversion only.	

8. The following diagram will give the direct form and inversions on the tones of a major scale.

A musical staff in C major showing the direct form and inversions of the tonic chord (C major) on the tones of a major scale. The staff is divided into six measures, each containing a chord. Below the staff, the notes of each chord are listed in a table format.

5	5		5	5	5	
3	3		3	3	3	
6	6	6	6	6	6	6
6	6			6		
4	4			4		

THE SECOND INVERSION.

9. The second inversion of a chord can not be approached *by leap* from the inversion of another chord, but may by the step of a second from the inversion of another chord.

A musical staff in C major showing the second inversion of a chord (C major) approached by step from another chord. The staff is divided into two measures, each containing a chord. Below the staff, the notes of each chord are listed in a table format.

6	6	6	6
4			4

10. It may be approached by leap from an inversion of the same chord.

A musical staff in C major showing the second inversion of a chord (C major) approached by leap from another chord. The staff is divided into two measures, each containing a chord. Below the staff, the notes of each chord are listed in a table format.

6	6
4	4

11. Also by leap or step of a second from the *direct form* of another, or the same chord.

A musical staff in C major showing the second inversion of a chord (C major) approached by leap or step from another chord. The staff is divided into two measures, each containing a chord. Below the staff, the notes of each chord are listed in a table format.

6	6	6	6
4			4

12. A second inversion must be followed by some other chord on the same bass or else by some chord on the tone next above or below it, diatonic or chromatic.

A musical staff in C major showing a sequence of chords in second inversion. The staff is divided into six measures, each containing a chord. Below the staff, the notes of each chord are listed in a table format.

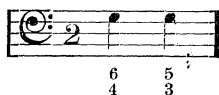
6	5	6	5	6	6	6
4	3	4	3	4	4	4



13. So long as the harmony of a second inversion continues, the bass may proceed to another letter of the chord, or proceed by a succession of passing tones to it, provided when the harmony changes to a chord having another root, the bass return to the tone that was the second inversion, or to the tone next above or below it, whichever it might have taken had there been no digression.



14. A second inversion, if followed by a chord on the same bass, must appear on a more strongly accented part of the measure than the chord which follows it.



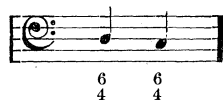
15. If the second inversion has been preceded by another chord on the same bass tone, it may be taken at any part of the measure.



16. If the second inversion is followed by a chord upon a tone next above or below, it may be taken at any part of the measure.



17. There is the single case in which one second inversion may follow another: The second inversion of the chord of the Dominant, followed by the second inversion of the chord of the Sub-Dominant.



18. Exemplify the principles in this chapter by figuring the following:

No. 1.



## No. 2.



## No. 3.



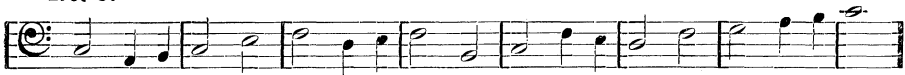
## No. 4.



## No. 5.



## No. 6.

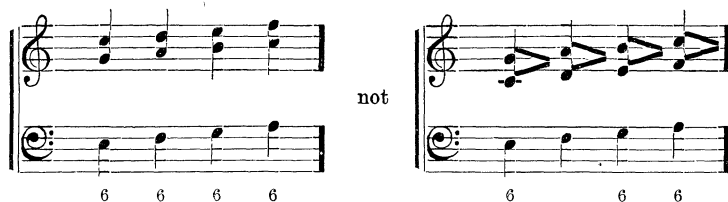


19. Harmony has a richer, fuller effect when the parts stand at nearly equal distances from one another. If there is a separation between any two parts, let it be between the bass and the part next above it.

20. Let the upper parts skip as little as possible, and where a tone is common to two or more chords, retain it in the same part.



21. When several first inversions occur in succession, it is expedient to place the first letter of the chord in the upper part, and thus avoid consecutive fifths which would occur if the fifth letter of the chord was in the upper part.



22. When two chords in the direct form move a second, it is expedient to have the fifth and octave of the first chord move in contrary motion to the bass.



23. A lower part should not proceed to a higher tone in one chord than the tone assigned to a higher part in the previous chord, nor should a higher part proceed to a lower tone in one chord than that assigned to a lower part in the previous chord.



24. Also in ordinary choral writing a lower part should not be given a tone higher than a tone in the part above it in the same chord.







## No. 4.



## No. 5.



COMPASS OF PARTS.

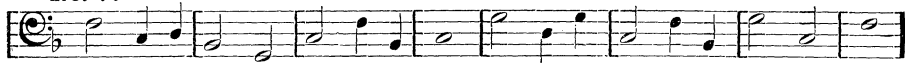
Bass. Tenor. Alto. Treble.

3. Add a Treble, Alto and Tenor to the following figured basses, etc. :—

## No. 6.



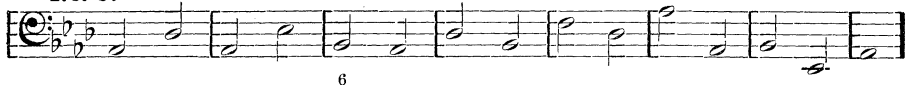
## No. 7.



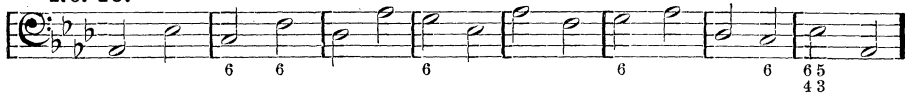
## No. 8.



## No. 9.



## No. 10.



## CADENCE OR CLOSE.

4. The end of a musical phrase is called a cadence or close, and the term is generally applied to the last two chords of the phrase. The principal closes are the Full close, Half close, Plagal close, and Interrupted close.

5. A full close is where the chord of the Tonic in its direct form, is preceded by the harmony of the Dominant.



6. A half close is where the final chord is the Dominant in the direct form.



7. A plagal close is where the chord of the Tonic in its direct form, is preceded by the chord of the sub-Dominant, which is either major or minor.



8. An interrupted close is where the harmony of the Dominant is followed by a chord other than the chord of the keytone.



Write Full closes in various keys.

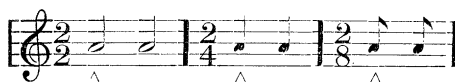
“ Half “ “  
 “ Plagal “ “  
 “ Interrupted “ “

10. Most of America's composers are writers of church music (chorals), and their writing of other styles of composition has been reached through their knowledge acquired in writing the simpler forms of church service. The same course will be pursued throughout this work, and as theoretical knowledge is acquired, it will be made practical in writing chorals, and the more elaborate forms of vocal writings.

11. Where music is wedded to words one principle controls the union, and that is *accent*. Accented words or syllables must fall on accented parts of a measure.

12. Measure is the rhythmical division of melody, and what is termed “time” is the inner division of measure.

13. A measure may be divided into two units as its contents, the accent coming on the first unit, and the contents is indicated by the figures  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{2}{8}$ .





Also three units in a measure, the accent coming on the first unit, and the contents being indicated by the figures  $\frac{3}{2}, \frac{3}{4}, \frac{3}{8}$ .



And four units in a measure, the accent coming on the first and third units, the contents being indicated by the figures  $\frac{4}{2}, \frac{4}{4}, \frac{4}{8}$ .



14. Compound measure is the placing in one measure, two, three or four measures of three units in a measure, and the accent falls as it would if the simple measure of three units stood alone, except that it is more strongly marked upon the first unit than in other parts of the measure.



15. Metre is the arrangement of the syllables of verse.

16. Verse is measured by the number of lines, the number of syllables in the respective lines, and the regular recurrence of *accented* syllables.

17. As there are accented syllables in verse and accented tones in music, a proper union of the two is essential when poetry and music are combined

The accent in prose is equally applicable.

18. In wedding music to words the first step to be taken is to scan the words for accent, and then decide as to the kind of measure.

If the following verse is read slowly, the syllables in italics will have received particular emphasis:—

When, *gra-cious* Lord, when *shall* it be,  
That *I* shall *find* my *all* in *Thee*;  
The *full-ness* of the *prom-ise* prove,  
The *seal* of *Thine* e-ter-nal love.

The above can be written in any kind of measure, provided the accented syllables appear on the accented parts of the measure; but there are many things to be taken into consideration, as the character of the time, length of line in measure, etc., etc. Writing the first line of the verse in the different kinds of measure, will best illustrate the principles advanced.

**No. 1.****No. 2.****No. 3.****No. 4.**

A moment's examination of the above illustrations will probably result in No. 1 or No. 3 being selected as the most suitable;  $\frac{3}{4}$  measure, being flowing in style, is quite acceptable.



19. In order to exemplify the principles found in the various chapters to this point, and to develop the knowledge acquired, it is recommended that the student write chorals, using the common chords and first and second inversions.

The first verse to a number of hymns will be given requiring musical setting. At the end of each line a cadence of some kind should be introduced, unless the continuity of thought is such that punctuation does not occur at the end of the line. A full close should appear at the end of the last line.

It is urged upon the student to study the effect of chords in their inversions, and in their relation to one another. Many progressions are theoretically correct, but unsatisfactory to the ear. As to the direct form and inversions of chords the listener will observe that the *direct form* is satisfactory in its effect (this accounts for the advice regarding the use of the direct form in the closing chord of a cadence); the *first inversion* is indefinite in its effect; and the *second inversion* is discordant.

The following is the better method of procedure in writing a choral:—

1st.—Write the melody, which should be very simple, and largely in notes the same in length.

2nd.—Next fill in the cadences (or closes), which appear at the end of every line of the poetry.

3rd.—Go to the beginning and add a bass to the melody which should consist largely of intervals of thirds and sixths.

4th.—Having the bass and melody, fill in the tenor and alto.

The above method will insure a melody well harmonized and not abounding in Tonic, Dominant and Sub-Dominant tones in the bass, but a melodic lower voice.

No. 1.

Brother, thou art gone to rest,  
We will not weep for thee,  
For thou art now where oft on earth  
Thy spirit longed to be.

No. 2.

Jesus, and shall it ever be,  
A mortal man ashamed of Thee!  
Ashamed of Thee whom angels praise,  
Whose glories shine through endless days.

No. 3.

With all my powers of heart and tongue  
I'll praise my Maker in my song.  
Angels shall hear the notes I raise,  
Approve the song, and join the praise.

No. 4.

Oh, happy is the man who hears  
Religion's warning voice,  
And who, celestial wisdom, makes  
His early, only choice.

No. 5.

How gentle God's commands,  
How kind His precepts are;  
Come, cast your burden on the Lord  
And trust His constant care.

No. 6.

See how the morning sun  
Pursues his shining way,  
And wide proclaims his Maker's praise  
With every brightening ray.

No. 7.

Asleep in Jesus! blessed sleep  
From which none ever wake to weep.  
A calm and undisturbed repose,  
Unbroken by the last of foes,  
Unbroken by the last of foes.

No. 8.

There is a calm for those who weep,  
A rest for weary pilgrims found;  
They softly lie and sweetly sleep  
Low in the ground,  
Low in the ground.

*UNISON PASSAGES.*

20. A unison passage is where all voices or instruments sing or play the same melody. The interval of one or more octaves may intervene.



21. A double unision is where the voices or instruments sing or play two parts, which are divided between the voices or instruments.



Write an original composition, introducing unison passages.

## CHAPTER VII.

### *FALSE RELATION.*

1. False Relation is when one part has a “natural” tone, and another part has a sharp or flat of the same name; either when both tones are sounded in the same chord, or when the two tones are sounded in two successive chords;

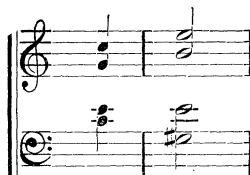


or when the two tones are sounded in two chords with a chord intervening.



2. Seeming violations of the rule regarding false relation are to be found in cases of incorrect notation (See chromatic scale, Chap. XVI, Section 1), to which of course the rule does not apply.

3. False relation does not exist between two successive chords, when the third letter of the first chord is the root of the second;



and when the third letter of the first chord is the fifth of the second chord.



4. False relation does not exist between two chords with a chord intervening, when the former of the two chords is a first inversion on the minor seventh in the melodic minor scale (see Chap. VIII, Section 3).



5. False relation does not exist between two chords with a chord intervening, when the chromatic tone forms part of a fundamental discord (see Chap. XVII, Section 1);



and also when the first chord is a Dominant or a Tonic, and the third chord (having its root a minor third below that of the first chord), is the Dominant of another key, but in this case the intervening chord must contain the tone which is a minor second above the root of the third chord.

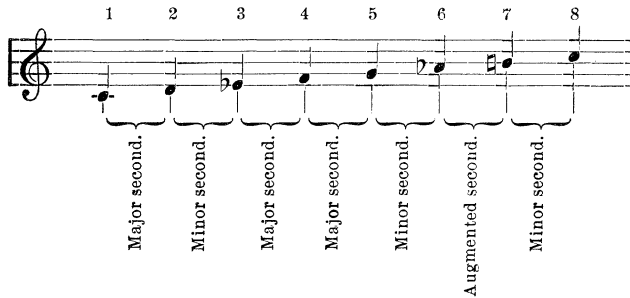




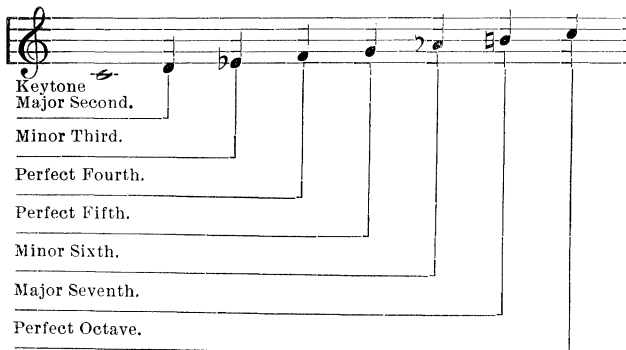
## CHAPTER VIII.

### *HARMONIC MINOR SCALE.*

1. The harmonic minor scale is so called because each tone of the scale can appear as a harmony tone (see definition of harmony). The harmonic minor scale consists of eight tones arranged in the following order of seconds:—



or the following intervals from a given tone called the keytone:—



2. The student will observe that the difference between the harmonic minor and major scales is in the *third* and *sixth*.

3. Write a harmonic minor scale founded on each tone in the illustration Chap. I, Section 10.



4. See Chap. II, Section 7, for the harmonic names of the tones of the scale.

5. Name the letter in each of the following exercises:

The Tonic		in the Harmonic minor key of G is —			
“ Super-Tonic	“	“	“	“	D flat is —
“ Mediant	“	“	“	“	E is —
“ Sub-Dominant	“	“	“	“	F sharp is —
“ Dominant	“	“	“	“	A flat is —
“ Mediant	“	“	“	“	B is —
“ Sub-Tonic	“	“	“	“	C is —
“ Super-Dominant	“	“	“	“	C sharp is —
“ Dominant	“	“	“	“	D is —
“ Sub-Dominant	“	“	“	“	E flat is —
“ Mediant	“	“	“	“	G is —
“ Super-Tonic	“	“	“	“	A is —
“ Tonic	“	“	“	“	D sharp is —
“ Super-Tonic	“	“	“	“	F is —
“ Mediant	“	“	“	“	G sharp is —
“ Sub-Dominant	“	“	“	“	B flat is —
“ Dominant	“	“	“	“	D is —
“ Super-Dominant	“	“	“	“	E is —
“ Sub-Tonic	“	“	“	“	G flat is —
“ Super-Dominant	“	“	“	“	F is —
“ Dominant	“	“	“	“	G is —
“ Sub-Dominant	“	“	“	“	E is —
“ Mediant	“	“	“	“	F sharp is —
“ Super-Tonic	“	“	“	“	A flat is —
“ Tonic	“	“	“	“	E flat is —
“ Super-Tonic	“	“	“	“	D is —
“ Mediant	“	“	“	“	C sharp is —
“ Sub-Dominant	“	“	“	“	C is —
“ Dominant	“	“	“	“	D is —
“ Super-Dominant	“	“	“	“	G is —
“ Sub-Tonic	“	“	“	“	B flat is —
“ Super-Dominant	“	“	“	“	A is —
“ Dominant	“	“	“	“	F is —
“ Sub-Dominant	“	“	“	“	G flat is —
“ Mediant	“	“	“	“	E flat is —
“ Super-Tonic	“	“	“	“	G sharp is —

The Tonic	in the Harmonic minor key of F is				_____
“ Super-Tonic	“	“	“	“	G is _____
“ Mediant	“	“	“	“	B is _____
“ Sub-Dominant	“	“	“	“	D is _____
“ Dominant	“	“	“	“	B is _____
“ Super-Dominant	“	“	“	“	F sharp is _____
“ Sub-Tonic	“	“	“	“	G is _____
“ Super-Dominant	“	“	“	“	B flat is _____
“ Dominant	“	“	“	“	E is _____
“ Sub-Dominant	“	“	“	“	A flat is _____
“ Mediant	“	“	“	“	A is _____
“ Super-Tonic	“	“	“	“	G is _____
“ Tonic	“	“	“	“	C is _____
“ Mediant	“	“	“	“	C is _____
“ Sub-Dominant	“	“	“	“	F is _____
“ Dominant	“	“	“	“	G flat is _____
“ Super-Dominant	“	“	“	“	A flat is _____
“ Sub-Tonic	“	“	“	“	E is _____
“ Super-Dominant	“	“	“	“	D is _____
“ Dominant	“	“	“	“	A is _____
“ Sub-Dominant	“	“	“	“	G is _____
“ Mediant	“	“	“	“	D is _____
“ Super-Tonic	“	“	“	“	C sharp is _____
“ Tonic	“	“	“	“	B is _____
“ Sub-Tonic	“	“	“	“	F sharp is _____
“ Mediant	“	“	“	“	D is _____
“ Super-Tonic	“	“	“	“	B is _____
“ Mediant	“	“	“	“	G is _____
“ Sub-Dominant	“	“	“	“	E flat is _____

6. The following are the tones in the Harmonic minor scale:—



If each one of the tones in the above illustration is taken as the root of a chord and the third and fifth above it added, the following will be the result:—



The illustration has developed:—Two Minor Chords—Tonic and Sub-Dominant; Two Major Chords—Dominant and Super-Dominant; Two Diminished Chords—Super-Tonic and Sub-Tonic; One Augmented Chord—The Mediant.

7. In reading the following exercise, state whether the chord is Major, Minor, Diminished or Augmented.

The chord of the Tonic			in the key of C sharp minor is			—
“	“	Dominant	“	“	F	“ “ —
“	“	Super-Tonic	“	“	F	“ “ —
“	“	Mediant	“	“	G	“ “ —
“	“	Dominant	“	“	F	“ “ —
“	“	Super-Dominant	“	“	C	“ “ —
“	“	Sub-Tonic	“	“	G	“ “ —
“	“	Super-Dominant	“	“	F	“ “ —
“	“	Dominant	“	“	G	“ “ —
“	“	Sub-Dominant	“	“	C	“ “ —
“	“	Mediant	“	“	F	“ “ —
“	“	Super-Tonic	“	“	G	“ “ —
“	“	Tonic	“	“	C	“ “ —
“	“	Super-Tonic	“	“	G	“ “ —
“	“	Mediant	“	“	C	“ “ —
“	“	Sub-Dominant	“	“	F	“ “ —
“	“	Sub-Tonic	“	“	C	“ “ —
“	“	Super-Dominant	“	“	G	“ “ —
“	“	Super-Tonic	“	“	C	“ “ —
“	“	Sub-Tonic	“	“	F	“ “ —
“	“	Sub-Dominant	“	“	G	“ “ —
“	“	Tonic	“	“	F	“ “ —
“	“	Tonic	“	“	D flat	minor is —
“	“	Super-Tonic	“	“	A	“ “ —
“	“	Mediant	“	“	B	“ “ —
“	“	Sub-Dominant	“	“	E	“ “ —

The chord of the Dominant		in the key of D		flat	minor	is	_____
"	"	Super-Dominant	"	"	A	"	" _____
"	"	Sub-Tonic	"	"	B	"	" _____
"	"	Tonic	"	"	E	"	" _____
"	"	Sub-Tonic	"	"	A	"	" _____
"	"	Super-Dominant	"	"	B	"	" _____
"	"	Dominant	"	"	E	"	" _____
"	"	Sub-Dominant	"	"	D	"	" _____
"	"	Mediant	"	"	B	"	" _____
"	"	Super-Tonic	"	"	E	"	" _____
"	"	Tonic	"	"	A	"	" _____
"	"	Super-Tonic	"	"	D	"	" _____
"	"	Mediant	"	"	E	"	" _____
"	"	Sub-Dominant	"	"	B	"	" _____
"	"	Dominant	"	"	A	"	" _____
"	"	Super-Dominant	"	"	E	"	" _____
"	"	Mediant	"	"	D	"	" _____
"	"	Mediant	"	"	A	"	" _____
"	"	Sub-Tonic	"	"	E	"	" _____
"	"	Super-Dominant	"	"	D	"	" _____
"	"	Super-Tonic	"	"	B	"	" _____
"	"	Sub-Dominant	"	"	A	"	" _____
"	"	Dominant	"	"	B	"	" _____

## CHAPTER IX.

### MINOR KEY.

1. There are four common chords in the direct form in the minor key, founded on the Tonic, Sub-Dominant, Dominant and Super-Dominant. The chords on the Super-Tonic and Sub-Tonic are diminished chords, and the one on the Mediant is an augmented chord.



2. There are six first inversions in the minor key, appearing on all the tones in the scale except the Dominant. The chord on the Mediant, being augmented, is a discord in the first inversion, which accounts for the absence of a first inversion on the Dominant.



3. There is also a first inversion on the minor seventh of the scale when the bass descends by degrees from the keytone to the minor sixth.



4. The interval of a sixth may be taken on the Dominant of the minor key, bearing the figuring  $\frac{8}{6}$ , in which case both tones may be doubled.



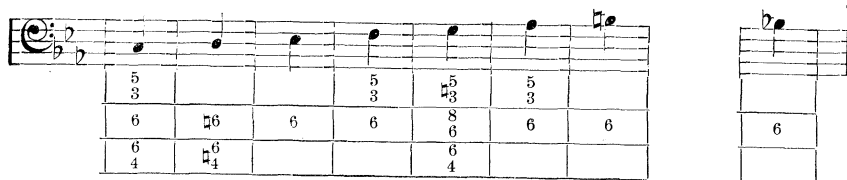
5. There are three second inversions in the minor key upon the same tones as in the major key.



That is—

The chord of the Tonic	can be used direct, 1st and 2d inversions.
“ “ “ Super-Tonic	“ “ in the 1st inversion.
“ “ “ Sub-Dominant	“ “ direct, 1st and 2d inversions.
“ “ “ Dominant	“ “ direct, 1st and 2d inversions.
“ “ “ Super-Dominant	“ “ direct, and 1st inversion.
“ “ “ Sub-Tonic	“ “ in the 1st inversion.

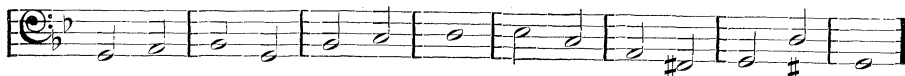
6. The following diagram will give a recapitulation of the principles in this chapter preceding it.



An  $\frac{8}{6}$  chord on the Dominant, and a first inversion on the minor seventh.  
A major common chord *is sometimes used as the concluding chord* in the minor key.

7. Exemplify the principles in the chapter by figuring the following: —

No. 1.



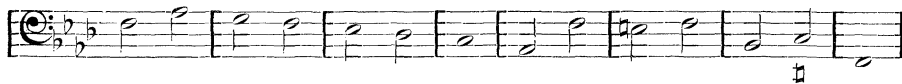
No. 2.



No. 3.



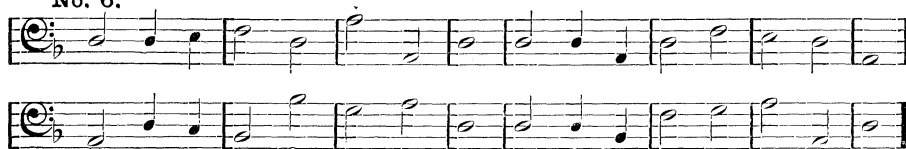
No. 4.



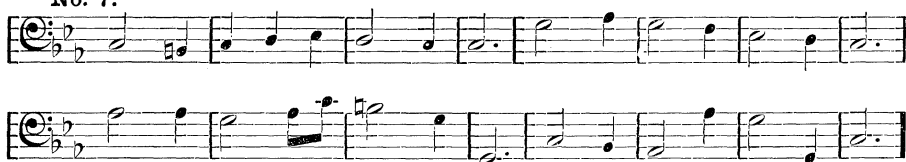
No. 5.



## No. 6.



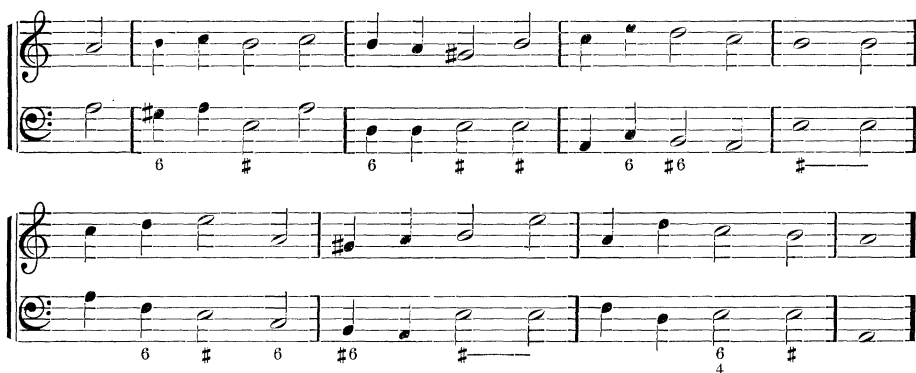
## No. 7.



The student's attention is called to Chap. IV, Section 1.

8. Add a tenor and alto to the following exercises:—

## No. 1.



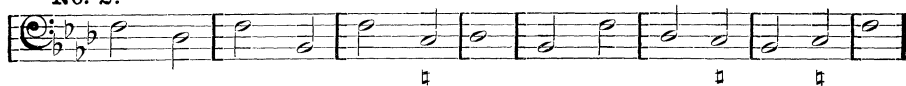
## No. 2.







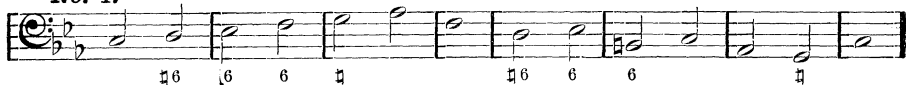
## No. 2.



## No. 3.



## No. 4.



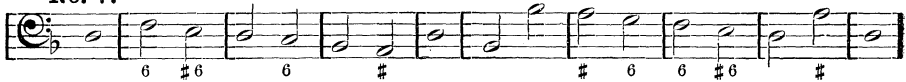
## No. 5.



## No. 6.



## No. 7.



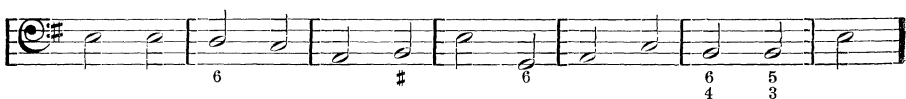
## No. 8.



## No. 9.



## No. 10.



## No. 11.



## No. 12.



Write music in the minor key to the following words, observing the uses of the common chords and their inversions:—

## No. 1.

Thy chastening wrath, O Lord, restrain,  
Though I deserve it all;  
Nor let on me the heavy storm  
Of Thy displeasure fall.

## No. 2.

How oft, alas! this wretched heart  
Has wandered from the Lord!  
How oft my roving thoughts depart,  
Forgetful of His word!

## No. 3.

With broken heart and contrite sigh,  
A trembling sinner, Lord, I cry;  
Thy pardoning grace is rich and free;  
O God, be merciful to me.

## No. 4.

God of my life, to Thee I call;  
Afflicted at Thy feet I fall!  
When the great water-floods prevail,  
Leave not my trembling heart to fail.

## No. 5.

O Sacred Head, now wounded,  
With grief and shame bowed down,  
How scornfully surrounded  
With thorns, Thine only crown.

O Sacred Head, what glory,  
What bliss till now was Thine!  
Yet, though despised and gory,  
I joy to call Thee mine.

## No. 6.

O thou from whom all goodness flows,  
I lift my heart to Thee:  
In all my sorrows, conflicts, woes,  
Dear Lord remember me.  
When on my aching, burdened heart,  
My sins lie heavily,  
Thy pardon grant, the peace impart;  
In love remember me.

## No. 7.

Lead, kindly Light, amid the circling  
gloom,  
Lead Thou me on;  
The night is dark, and I am far from home,  
Lead Thou me on.  
Keep Thou my feet, I do not ask to see  
The distant scene; one step enough for me.

## No. 8.

Is there a lone and dreary hour,  
When worldly pleasures lose their power?  
My Father, let me turn to Thee,  
And set each thought of darkness free.

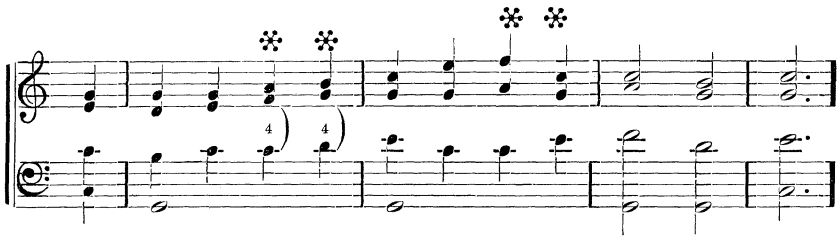
## CHAPTER X.

### PEDALS.

1. A pedal is a tone in the bass, sustained through a succession of chords, of which chords the pedal tone may or may not form an essential portion.

2. The Tonic and Dominant of a key are the only tones that may be employed as pedals. Either or both of these may be sustained through any passage, either diatonic or chromatic, that does not modulate; were modulation to take place the pedal tone would lose its relation as keytone or Dominant.

3. When the pedal tone does not appear as a harmony tone, the part next above it should form a good bass (that is, it should not have any tones unallowable as a bass—Chapt. V, Section 8, and Chap. VIII, Section 6— or proceed by leaps that are unallowable in the bass— Chap. V, Section 12— or in fourths—Chap. IV, Section 8).

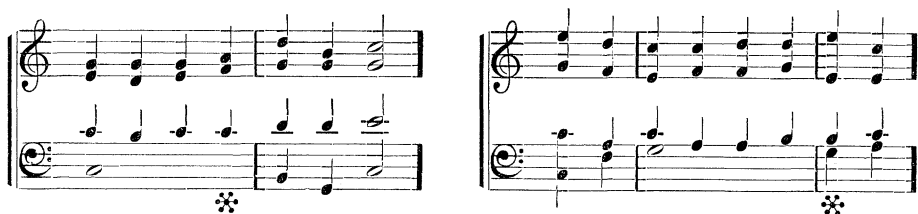


The errors in the above are to be seen in the first measure where consecutive fourths appear; and in the measure that follows a  $\frac{6}{4}$  chord leaps to the inversion of another chord. When the pedal is a harmony tone, the part next above it, if the fifth letter of a chord, is not to be regarded as bearing a second inversion.

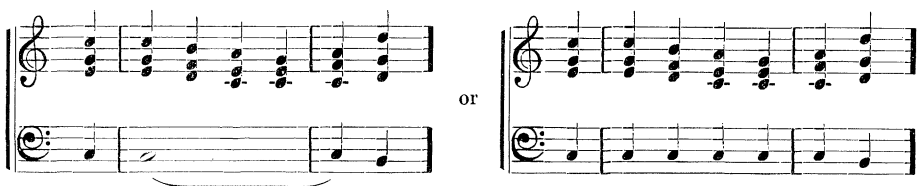
4. A pedal generally commences with a harmony of which the pedal tone is the root, but it may, however, commence with any harmony of which it is essential or not.



5. A pedal tone can only be quitted when it is a harmony tone; if this be the fifth of a chord ( $\frac{6}{4}$ ), the rules for quitting the same must be observed, and if a discord requiring resolution, the rules for the treatment of the same must be enforced.



6. A pedal tone may be continued during the progression of the other parts, or it may be reiterated.



7. The following exercises contain but three parts—tenor, alto and treble—to which a bass should be added introducing pedals on the keytone and Dominant

No. 1.



## No. 2.

## No. 3.

## No. 4.

8. A pedal may close with a modulation, provided no change of key take place until the last chord upon the pedal.

9. One series of harmonies inducing a transient modulation is allowable upon a pedal; this is the major common chord on the Sub-Mediant of the



## CHAPTER XI.

### SEQUENCES.

1. A sequence is the repetition of a harmonic progression, or melodic figure, at a different pitch to that in which it was first given, all the parts proceeding by degrees in each repetition as in the original strain or figure.

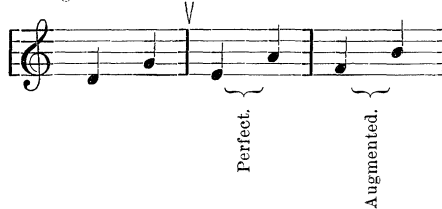
2. In a sequence the name of the interval, and not its quality, as major, minor, etc., is preserved in the repetition.

Figure . . . . .



3. An augmented interval may appear as one of the repetitions of what was a perfect interval.

Figure.....

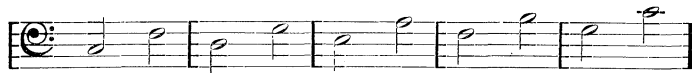


4. In the following sequence the bass rises a fourth, the top part falls a second, the part next to the top rises a second, and the part next to the bass falls a third.



5. In the repetitions of a sequence seven of the scale may be doubled; also the discords on the third and seventh of the major key (Chap. V, Sections 3 and 4), and on the second, third and seventh of the minor key (Chap. IX, Section I), may be employed.

6. Write sequences to the following bass, harmonizing the figure and have the parts progress as in the illustration of Section 4.



7. The second inversion of concords is unavailable in sequences.

8. A sequence may consist of but two chords, or more than two. Perhaps one of the best known illustrations of harmonic and melodic sequences is to be found in the Hallelujah chorus of the Messiah.

Figure. ....







9. Write a series of diatonic sequences ascending from the following figures:—








No. 5.  No. 6.  No. 7. 

Write a series of diatonic sequences descending from the following figures:

No. 1.  No. 2.  No. 3.  No. 4. 

No. 5.  No. 6.  No. 7. 

10. The student should write sequences containing a number of chords.

11. A sequence may consist of concords only, or passing tones may appear with them; or prepared discords.

## CHAPTER XII.

### *PASSING TONES.*

1. A passing tone is a tone that does not belong to a chord.
2. Passing tones may appear in one or more parts, and resolve upon the tone or tones of the chord in which they appear;



or resolve upon a tone of another chord.



3. A passing tone may proceed by oblique motion to an octave,



but should not to a unison.



### *DIATONIC PASSING TONES, OR STRICT STYLE.*

4. In the strict or diatonic style, a passing note must be approached and quitted by the interval of a second, and it must be at a less accented part of the measure than the harmony tone which precedes it.

A passing tone approached in this manner may either rise or fall to the next tone.



5. Two passing tones may appear in a chord.



6. Where two passing tones appear in a chord they must proceed in the same direction in which they are moving until they reach a harmony tone.



7. The single exception to the rule regarding the approach and quitting of a passing tone by the interval of a second is, that a passing tone, instead of proceeding to the harmony tone next to it, leaps a third to the tone on the other side of such harmony tone, and then returns to the harmony tone it would have resolved upon had the skip not been made.



8. Two or more parts may proceed by passing tones, in which case the parts which move while other parts are sustained, must proceed in such progressions with each other as would make pure harmony, independently of the sustained parts.



9. Care should be taken when passing tones appear above parts that are sustained, that consecutive fourths are not written.



In the second measure the two upper parts move in fourths, and as the lower voices do not move, the lower of the upper parts must be considered as a bass to it (Chap. IV, Section 8).

10. As a passing tone, seven of the scale is free to rise or fall (See Chap. IV, Section 10).

A line over or under several tones, signifies that the chord belonging to the first of such tones is to be retained or repeated so long as the line continues. A line from a figure implies the same principle.

Add soprano, alto and tenor to the following exercises containing passing tones. Others should be introduced in the parts when they can be properly treated.

#### No. 1.



#### No. 2.



11. Introduce passing tones in the various parts of the following chorals, observing all ideas referring to their use in the diatonic or strict style of writing. To illustrate what is desired a choral will be given, and passing tones introduced afterwards.

Same choral with passing tones introduced.

No. 1.



## No. 2.



## No. 3.



## No. 4.



Write original compositions exemplifying diatonic passing tones in the major key.

## MELODIC MINOR SCALE.

12. The Melodic Minor Scale is so called because under certain conditions some of its tones appear *only in melody*, and cannot be used as harmony tones. It consists of eight tones arranged in the following order ascending and descending.



From a given tone called the keytone the melodic minor scale contains *ascending* the same intervals as the major scale with the exception of the third which is minor; in descending, the seventh, sixth and third are minor.

13. Write a melodic minor scale ascending and descending, founded on each of the tones in the illustration (Chap. I, Section 10).

14. The major sixth of the melodic minor scale may appear as a passing tone ascending and descending, when the fifth and major seventh of the key are harmony tones.



15. The minor seventh from the keytone of the melodic minor scale may appear as a passing tone ascending or descending, when the minor sixth and keytone are harmony tones.



16. The minor seventh and minor sixth of the melodic minor scale may appear as passing tones *descending*, when the keytone and the fifth of the key are harmony tones.



17. The major sixth and major seventh of the melodic minor scale may appear as passing tones *ascending*, when the fifth of the key and the keytone are harmony tones.



Add soprano, alto and tenor to the following exercise containing passing tones, observing the suggestions in the preceding exercise (Chap. XI, Section 10).



Introduce passing tones in the various parts of the following chorals (see Chap. XII, Section 11, for an illustration).

#### No. 1.





## No. 2.

Two staves of music in D minor. The upper staff features a melody with eighth and sixteenth notes, including diatonic passing tones. The lower staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (Bb).

## No. 3.

Two staves of music in D minor. The upper staff contains a melodic line with various intervals and passing tones. The lower staff provides a supporting bass line with chords and moving lines. The key signature has one flat (Bb).

## No. 4.

Two staves of music in D major. The upper staff features a melody with eighth and sixteenth notes, including diatonic passing tones. The lower staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

Write original compositions exemplifying diatonic passing tones in the minor key.

*FREE OR CHROMATIC STYLE.*

18. In the Free or Chromatic Style, a passing tone may be approached by the step of a second, as in the strict style, and it may also be approached by leap.



19. An augmented interval is allowable by leap to a passing tone.



20. If a passing tone that is approached by leap resolve upon a harmony tone below it, the passing tone may be at the interval of a major or minor second from it, *according to the diatonic scale*.



21. If a passing tone approached by leap resolve upon a harmony tone above it, and such harmony tone is the first, fifth or seventh letter of a chord, the passing tone must be at the interval of a minor second.





22. When it resolves on the third letter of a chord it may be at the interval of a major or minor second.



23. Where a passing tone leaps a third to the tone beyond the tone of resolution (Chap. XII, Section 7), and the tone of resolution is the first, fifth or seventh of a chord, the passing tone below must be at the interval of a minor second.



24. A passing tone approached by the step of a descending second from the first or fifth letter of a chord, and returning upwards to the same tone, must be at the interval of a minor second. By some authors, passing tones with this characteristic are termed changing tones.



25. If two parts proceed together as passing tones, when one steps a minor second that belongs to the diatonic scale of the key, the other may step either a minor or a major second.



When one steps a minor second to a chromatic tone, the other must make a like progression.



26. When two parts proceed by the intervals of thirds or sixths, the need does not hold for the tone below a first, fifth or seventh letter of a chord to be at the interval of a minor second.



27. The harmonic minor scale may be employed for a succession of passing tones upon the *Dominant harmony* in the minor key, in which case the interval of the augmented second between the sixth and seventh degrees is not objectionable.\*



28. The major sixth and minor seventh of the melodic minor scale are available as in the strict style.

\* It is also employed, but less frequently, for a succession of passing tones upon other harmonies in the minor key.

29. The tone a minor second below any letter of a chord may be taken by leap as a passing tone if it be resolved upwards.



See Chap. XVII, Section 1, for the proper notation of the preceding, which produces no false relation with the harmony tone on which it resolves (Chap. VII, Section 9).



30. The tone a minor second above any interval may be taken by descent of a chromatic interval, if it be resolved downwards, without producing false relation with the harmony tone on which it resolves.



31. If in a succession of passing tones a chromatic tone be taken, the passage must proceed in like manner until a harmony tone is reached.



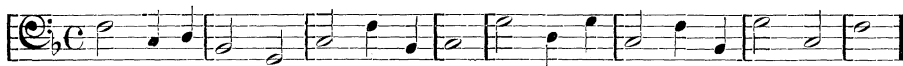


33. An appoggiatura may be preceded by a passing tone as the exceptional progression in the diatonic style (Chap. XII, Section 7).



Add a soprano, alto and tenor to the following figured exercises, introducing occasionally an appoggiatura.

**No. 1.**



**No. 2.**



## CHAPTER XIII.

### SUSPENSIONS.

1. Tones that do not belong to a chord are unessential to it, that is, the chord or its name is not affected by their appearance; the discordant tones that appear in this manner are *passing tones* and *suspensions*, and are called Unessential Discords.

2. A suspension is the retaining of a tone of one chord into the chord that follows, of which chord *this tone forms no portion*, and to a tone of which it resolves.

3. Three conditions are essential to a suspension, namely:—  
*Preparation*—The sounding of the tone in the first chord.

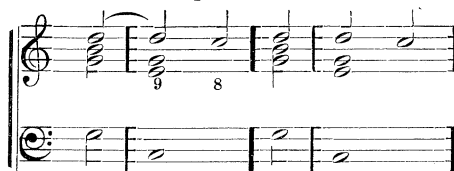
*Suspension*—Its retention and appearance as a discord.

*Resolution*—Its progression to a tone of the chord in which it was a discord.



The preparation and suspension must be in the same part.

4. An essential to a suspension is the retaining or holding of the tone from the first into the second chord. If the tone were newly sounded in the second chord, there would be no suspension.



A Suspension.

Not a Suspension.

5. The suspension should be no longer than the preparation and is sometimes shorter.



6. The suspension appears at the accented part of the measure. Sometimes one or more of the parts may move from one to another tone of the chord in which the suspension appears.



7. The only intervals that appear in suspension are the ninth and fourth from any root, and the dissonant fifths in the chords on the third and seventh degrees of the minor and major scales (see Chap. I, Section 23; Chap. IV, Sections 3 and 4).

8. The ninth in suspension resolves upon the root of the chord.

9. The fourth in suspension resolves upon the third letter of the chord.

10. The dissonant fifth in suspension resolves upwards to the root of the chord.

11. A suspension is always one degree from the tone on which it resolves. In case of the ninth and fourth one degree above, and of the dissonant fifths one degree below.

12. A suspended discord always stands in the place of the tone upon which it resolves, and any progression that would be forbidden is not relieved by the use of the suspension.



The forbidden progressions in No. 1 are equally bad in No. 2.

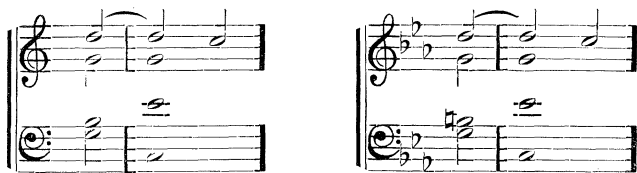
A suspended discord is accompanied exactly as it would be were there no suspension, subject only to the conditions stated in Section 14 of this Chapter.

#### NINTH IN SUSPENSION.

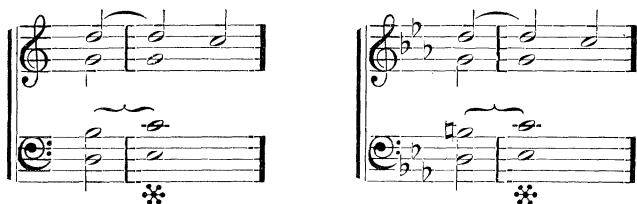
13. The ninth in suspension resolves upon the root.

14. The tone upon which the suspension resolves should not be sounded

together with the suspension, except the suspended ninth with the root in the bass;



and except the suspended ninth with the root in an upper part, in which case the root must be at the interval of an octave, and approached by the step of a second.



15. The last exception, though admissible, is undesirable, and should be employed with the most careful discretion.

16. The following is the figuring of the direct form and three inversions of the ninth in suspension.

In the *direct form* (the first letter of the chord as the bass), it is figured 9 8.



In the *first inversion* (the third letter of the chord as the bass), it is figured 7 6.



In the second inversion (the fifth letter of the chord as the bass), it is figured  $\overset{6}{5}\overset{-}{4}$ .



In the third inversion (the ninth appearing in the bass), it is figured  $\overset{4}{2}\overset{-}{-}$ .



17. As the suspended ninth resolves upon the root of a chord, the last inversion of it must be upon such a tone as in its resolution would leave the direct form of a common chord.

#### *SUSPENDED NINTH IN THE MAJOR KEY.*

18. As a suspension is no part of a chord, it can appear in the direct form and inversions on such tones of the major scale as bear the direct form and inversions of common chords (Chap. V, Section 8).

19. There is no suspension of the ninth in the third inversion on *one* and *four* of the major key, as the resolution of the suspension would be upon seven and three of the scale which do not bear a common chord.

20. The following diagram will give the direct form and inversions of the suspended ninth on the tones of a major scale.

9 8	9 8		9 8	9 8	9 8		
7 6	7 6	7 6	7 6	7 6	7 6	7 6	
$\overset{6}{5}\overset{-}{4}$	$\overset{6}{5}\overset{-}{4}$			$\overset{6}{5}\overset{-}{4}$			
	$\overset{4}{2}\overset{-}{-}$	$\overset{4}{2}\overset{-}{-}$		$\overset{4}{2}\overset{-}{-}$	$\overset{4}{2}\overset{-}{-}$	$\overset{4}{2}\overset{-}{-}$	

21. In the first inversion of the suspended ninth, when the bass is a major third, Chap. IV, Section 12, should be observed. Double the fifth letter of the chord.

Exercise 21 shows four systems of two staves each (treble and bass clef). Each system contains two measures of music. The first system shows a suspended ninth chord in first inversion with a major third in the bass. The second system shows a similar chord with a different bass note. The third system shows a similar chord with a different bass note. The fourth system shows a similar chord with a different bass note. Fingerings are indicated by numbers 1-5 below the notes.

22. As a suspension, seven of the scale moves down in its resolution (see Chap. IV, Section 10).

23. Add a treble, alto and tenor to the following figured exercises:

**No. 1.**

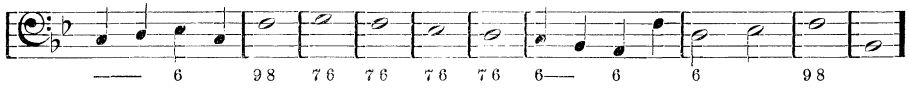
Exercise No. 1 is a single staff in bass clef with a key signature of one flat. It contains a sequence of notes with figured bass notation below: 98, 98—, 6, 6, 98, 6, 98, 98, 98, 6, 98.

**No. 2.**

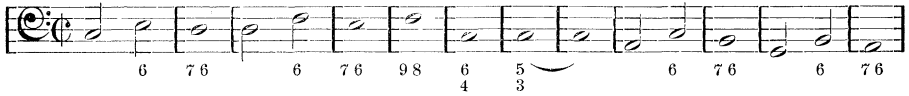
Exercise No. 2 consists of two staves in bass clef with a key signature of two sharps. The first staff contains notes with figured bass notation: 76, 6, 98, 98, 98, 6, 6. The second staff contains notes with figured bass notation: 98, 98, 98, 6, 98, 98.

**No. 3.**

Exercise No. 3 is a single staff in bass clef with a key signature of one flat. It contains a sequence of notes with figured bass notation below: 76, 76, 76, 6, 76, 76, 76, —, 6, 98.



**No. 4.**



No. 5.



**No. 6.**



Write original compositions in a major key, introducing the ninth in suspension.

*SUSPENDED NINTH IN THE MINOR KEY.*

24. The suspended ninth can appear in the direct form and inversions on such tones of the diatonic minor key as bear the direct form and inversions of a common chord—Chap. IX, Section 6—provided the resolution of the suspension is not by forbidden progressions.

25. There is no direct form of a ninth in suspension on the Super-Dominant of the minor key, as the resolution is by an augmented interval.



9 8

26. There is no first inversion on the Tonic, as the progression is by an augmented interval.



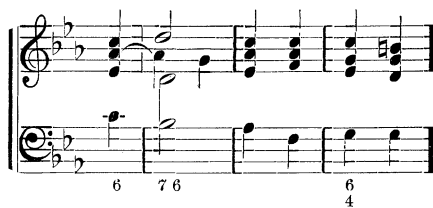
7 6

27. There is no third inversion on seven of the scale, as the progression is by an augmented interval.



6 4 2

28. As there is a first inversion on the minor seventh in a minor key (Chap. IX, Sec. 3), there can be a first inversion of the suspended ninth on the same degree.



6 7 6

6 4

There is also a last inversion of the suspended ninth on the minor seventh.



6 4 2

6 4



## CHAPTER XIV.

### *THE FOURTH IN SUSPENSION.*

1. The fourth in suspension resolves upon the third of the chord.



2. The tone upon which the suspension resolves should not be sounded together with the suspension; except the fourth together with the third in the bass (first inversion), or an upper part, in which case it must be approached by the step of an ascending second, and the interval of an octave intervening from the tone of resolution.

3. The following is the figuring for the direct form and three inversions of the fourth in suspension:

4. In the direct form (first letter of the chord as the bass) it is figured 4 3.



5. In the first inversion (third letter of the chord as the bass) it is figured  $\overset{9}{6}-$ , and the bass is approached from the second below.





6. In the second inversion (fifth letter of the chord as the bass), it is figured  $\begin{smallmatrix} 7 & 6 \\ 4 \end{smallmatrix}$ .



7. In the third inversion (the suspended fourth in the bass), it is figured  $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ .



### *SUSPENDED FOURTH IN THE MAJOR KEY.*

As the fourth in suspension is no part of a chord, it can appear in the direct form and inversions on such tones of the major scale as bear the direct form and inversions of common chords (Chap. V, Section 8).

9. There is no first inversion of the fourth in suspension on seven of the scale, as the resolution of the suspension would double that tone (Chap. IV, Section 11).

10. As the resolution of the fourth is upon the third of a chord, the last inversion of this suspension can appear on every tone of a major scale.

11. The following diagram will give the direct form and inversions of the fourth in suspension:—

4 3	4 3		4 3	4 3	4 3		
9 8 6—	9 8 6—	9 8 6—	9 8 6—	9 8 6—	9 8 6—		
7 6 4—	7 6 4—			7 6 4—			
5— 2—	5— 2—	5— 2—	2— 5—	5— 2—	5— 2—	5— 2—	

12. Add a treble, alto and tenor to the following figured exercises:—

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.

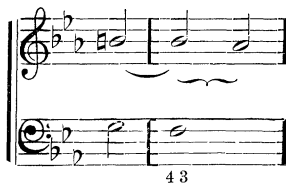


Write original compositions in the major key, introducing the fourth in suspension.

*SUSPENDED FOURTH IN THE MINOR KEY.*

13. The fourth in suspension can appear in the direct form and inversions on such tones of the minor key as bear the direct form and inversions of common chords (Chap. IX, Section 6), provided the resolution is not by forbidden progressions.

14. There is no direct form of the fourth in suspension on the Sub-Dominant, because of the augmented interval.



15. There is no first inversion of the fourth in suspension on the minor sixth of the scale, because of the augmented interval.



16. There is no first inversion of the fourth in suspension on seven of the scale, because of the doubling of that tone (Chap. IV, Section 11).



17. There is no second inversion of the fourth in suspension on the Tonic, because of the augmented interval.



18. As there is no first inversion of a common chord on the Dominant of a minor key, there is no third inversion of the fourth in suspension on the minor sixth of the key.

19. There is no third inversion of the fourth in suspension on seven of the scale, because of the augmented interval.



20. The following diagram will give the direct form and inversions of the suspended fourth on the tones of a diatonic minor scale:—

4 3				4 ♯	4 3
9 8	9 8	9 8	9 8		
6—	♯6—	6—	6—		
	7♯6			7 6	
	4—			4—	
5—	5—	♯5—	5—	5—	
2—	2—	2—	2—	2—	

21. I see no reason why the minor seventh should not be used in suspension (Chap. IX, Section 3).

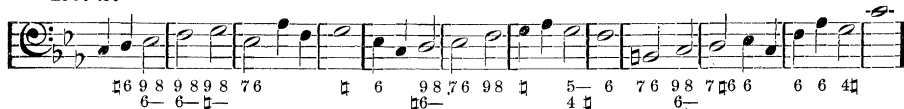


22. Add a treble, alto and tenor to the following figured illustrations:—

No. 1.



No. 2.



## No. 3.



## No. 4.



23. Write original compositions in the minor key, introducing the fourth in suspension.

*DISSONANT FIFTHS IN SUSPENSION.*

The dissonant fifths in the chords on the third and seventh degrees of both major and minor keys, can appear in suspension.

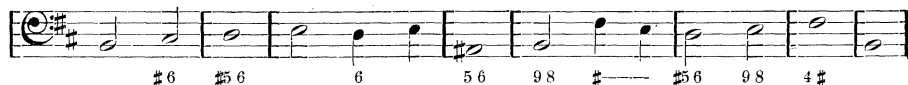
24. This suspension appears only in the direct form, the fifth rising to the sixth from the bass, and is figured 5 6; the resolution resulting in the first inversion of a common chord.

25. The letter that the fifth resolves upon must not appear in any of the other parts.



26. Add a treble, alto and tenor to the following figured illustrations:—

## No. 1.



## No. 2.



## No. 3.

7 6      5 6      6  
4

9 8      5 6 —      5 —      6  
2 —

4 3      5 —      6      7 6      6      5 6      6      5 6      6      6      5  
2 —      4      3

Write original compositions in both major and minor keys, introducing the dissonant fifth in suspension.

27. Any suspension may, previous to its resolution, proceed to a consonant tone of the same chord, either by leap or step of a second, but must return to the tone of resolution before the harmony changes. The return to the tone of resolution may be by leap from a consonant tone or by passing tones.

28. The following illustrations of suspensions, strictly written and then floridly ornamented by leap to other letters of the chord, and the introduction of passing tones, will give the student an understanding of the principle.

## No. 1. STRICT.

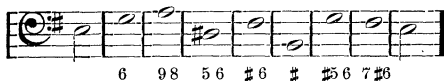
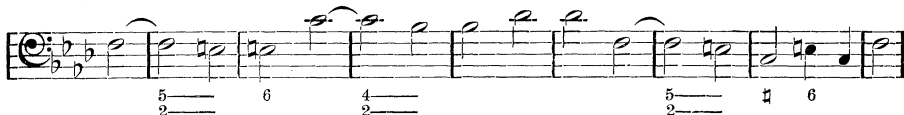
7 #6      #5 6      6      5 6      6      7 #6      #

## FLORID.

7 #6      #5 6      6      5 6      6      7 #6      #

**No. 2. STRICT.****FLORID.**

29. Add suspensions in the florid style of writing, to the following figured illustrations:

**No. 1.****No. 2.****No. 3.****No. 4.****No. 5.****No. 6.**

Write original compositions in major and minor keys, illustrating the florid use of suspensions.

**DOUBLE SUSPENSIONS.**

30. The ninth and fourth may be suspended together in the direct form and inversions of a chord

31. The treatment of each discord is the same as if it stood alone.

32. The dissonant fifth in the chords on the third and seventh degrees of both major and minor keys may be accompanied by the first inversion of the ninth in suspension.

No. 1.

First staff: Treble clef, key of G major. Chords: G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter).  
 Second staff: Bass clef, key of G major. Chords: G3-B3 (quarter), G3-B3 (quarter), G3-B3 (quarter), G3-B3 (quarter).  
 Below the second staff, figured bass notation: 7 6 / 5 6, #, 7 6 / 5 6.

No. 2.

First staff: Treble clef, key of G major. Chords: G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter).  
 Second staff: Bass clef, key of G major. Chords: G3-B3 (quarter), G3-B3 (quarter), G3-B3 (quarter), G3-B3 (quarter).  
 Below the second staff, figured bass notation: 7 6 / 5 6, 7 6 / 5 6.

No. 3.

First staff: Treble clef, key of G major. Chords: G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter).  
 Second staff: Bass clef, key of G major. Chords: G3-B3 (quarter), G3-B3 (quarter), G3-B3 (quarter), G3-B3 (quarter).  
 Below the second staff, figured bass notation: 6, 9 8 / 7 6 / 5 6, #6, 9 8 / 7 6 / 5 6.

33. The dissonant fifth in the chord on the third degree of a major or minor key may be accompanied by the first inversion of the fourth in suspension.

First staff: Treble clef, key of G major. Chords: G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter).  
 Second staff: Bass clef, key of G major. Chords: G3-B3 (quarter), G3-B3 (quarter), G3-B3 (quarter), G3-B3 (quarter).  
 Below the second staff, figured bass notation: 6, 9 8 / 7 6 / 5 6, #6, 9 8 / 7 6 / 5 6.



34. In a double suspension of the ninth and fourth, where the ninth is in the bass, the chord is figured  $\frac{4}{3} \frac{6}{3}$ .



35. In a double suspension of the ninth and fourth, where the fourth is in the bass, the chord is figured  $\frac{6}{2} \frac{6}{2}$ .



36. The following diagram will give the direct form and inversions of double suspensions in a major key:

$\frac{4}{3} \frac{3}{8}$	$\frac{4}{3} \frac{3}{8}$		$\frac{4}{3} \frac{3}{8}$	$\frac{4}{3} \frac{3}{8}$	$\frac{4}{3} \frac{3}{8}$	
$\frac{9}{8} \frac{7}{6}$	$\frac{9}{8} \frac{7}{6}$	$\frac{9}{8} \frac{7}{6}$	$\frac{9}{8} \frac{7}{6}$	$\frac{9}{8} \frac{7}{6}$	$\frac{9}{8} \frac{7}{6}$	$\frac{7}{6} \frac{5}{6}$
$\frac{7}{6} \frac{5}{4}$	$\frac{7}{6} \frac{5}{4}$			$\frac{7}{6} \frac{5}{4}$		
	$\frac{4}{3} \frac{3}{3}$	$\frac{4}{3} \frac{3}{3}$		$\frac{4}{3} \frac{3}{3}$	$\frac{4}{3} \frac{3}{3}$	$\frac{4}{3} \frac{3}{3}$
$\frac{6}{2} \frac{2}{2}$	$\frac{6}{2} \frac{2}{2}$	$\frac{6}{2} \frac{2}{2}$	$\frac{6}{2} \frac{2}{2}$	$\frac{6}{2} \frac{2}{2}$	$\frac{6}{2} \frac{2}{2}$	$\frac{6}{2} \frac{2}{2}$

37. Add a treble, alto and tenor to the following figured illustrations:

No. 1.



## No. 2.

9 8    9 8    9 8    6    6    6 6    6    4 —    6    6 6    6

4 3    4 3    4 3          2 —    3    3    2 —

## No. 3.

7 6    6 6    6 5 —    7 6    6 6 5    9 8    6    9 8    6    7 6    6    6    6    6 — 5

5 6    4    4 3 —    5 6    4    4 3    7 6    7 6    5 6    5 6    5 4    3

Write original compositions in the major key, illustrating the use of double suspensions.

38. The following diagram will give the direct form and inversions of double suspensions in a minor key:


39. Add a treble, alto and tenor to the following figured illustrations:

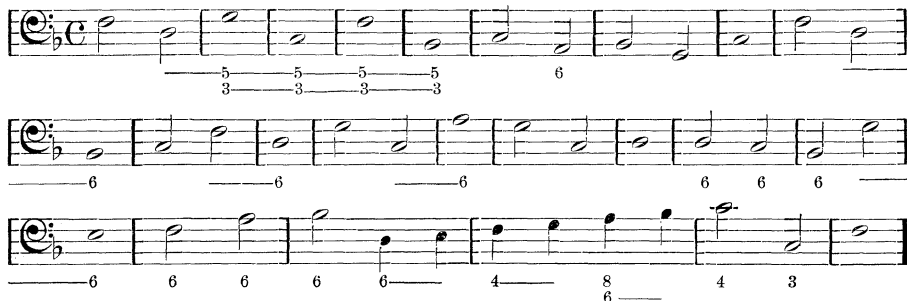
## No. 1.

# 6    # 5 6    9 8    7 6    5 6    9 8    6    # — —    # 5 6    9 8    4 #

## No. 2.

6    6    6    2 —    7 6    6    6    6    6 — #    6 — 6

# 6    9 8    7 6    5 6    6    4 —    3 #    7 6    5 6    9 8    7 6    5 6    6    5 —    2 —    6    4 #    6    5



Write original compositions in both major and minor keys, introducing suspensions of complete chords.

42. A suspension can be prepared by a discord.



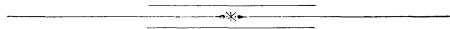
43. A fundamental discord (Chap. XVIII, Sec. 1) may be prepared in one part and suspended in another;



or any tones derived from the same root may be introduced in the suspension which did not appear in the chord that prepared it.



44. Other intervals—as the thirteenth—are often treated the same as suspensions, and are termed intervals of retardation.



### “PROVE ALL THINGS.”

It is desired that the student examine the works of Handel, especially his *Suites*, Vols. I, II and III; also, the writings of Bach, among which might be mentioned his Mass in B minor. These authors' writings contain illustrations of the principles advanced in preceding chapters regarding suspensions, that to the earnest student will afford much pleasure in their examination.

The following diagram will give a recapitulation of all figuring on common chords in the major key, to the close of suspensions:—

## MAJOR KEY.

## MINOR KEY.

Common Chords and their Inver- sions	5 3	5 3		5 3	5 3	5 3		5 3		5 3	5 3	5 3	
	6	6	6	6	6	6	6	6	6	6	6	6	6
	6 4	6 4			6 4				6 4				
Ninth in Suspension and its Inver- sions.	9 8	9 8		9 8	9 8	9 8		9 8		9 8	9 8		
	7 6	7 6	7 6	7 6	7 6	7 6	7 6	7 6	7 6	7 6	7 6	7 6	7 6
	6— 5 4	6— 5 4			6— 5 4				6— 5 4				
Fourth in Suspension and its Inver- sions.		4— 2—	4— 2—		4— 2—	4— 2—	4— 2—		4— 2—		4— 2—	4— 2—	4— 2—
	4 3	4 3		4 3	4 3	4 3		4 3		4 3	4 3		
	9 8 6—	9 8 6—	9 8 6—	9 8 6—	9 8 6—	9 8 6—		9 8 6—	9 8 6—	9 8 6—	9 8 6—		
Disso- nant 5th in Sus- pension			5 6				5 6			5 6			
	4 3 9 8	4 3 9 8		4 3 9 8	4 3 9 8	4 3 9 8		4 3 9 8		4 3 9 8			
	9 8 7 6	9 8 7 6	9 8 7 6 5 6	9 8 7 6	9 8 7 6	9 8 7 6	7 6 5 6	9 8 7 6 5 6	9 8 7 6 5 6	9 8 7 6		7 6 5 6	
Double Suspensions.	7 6 5 4	7 6 5 4			7 6 5 4			7 6 5 4		7 6 5 4			
		4— 3 3	4— 3 3		4— 3 3	4— 3 3	4— 3 3		4— 3 3		4— 3 3		
	6 6 2—	6 6 2—	6 6 2—	6 6 2—	6 6 2—	6 6 2—	6 6 2—	6 6 2—	6 6 2—	6 6 2—	6 6 2—		
Suspension of complete Chords.	8— 5— 3—	8— 5— 3—		8— 5—* 3—	8— 5— 3—	8— 5— 3—		8— 5— 3—		8— 5—* 3—	8— 5— 3—	8— 5—* 3—	

\*This chord is only practical when it resolves upon the first inversion of a chord whose root is a fourth above.

